

BRITISH YOUTH OPERA AND CAMBRIDGE PHILHARMONIC PRESENT

PETER GRIMES

BY BENJAMIN BRITTEN, WITH SEMI-STAGED DIRECTION BY WILL KERLEY AND HARRY SEVER CONDUCTING THE CAMBRIDGE PHILHARMONIC
WITH MARK LE BROcq AS PETER GRIMES, MARK STONE AS BALDERTROE, EMMA BELL AS ELEANOR, AND BYO PARTICIPANTS IN OTHER ROLES



peter grimes

Saturday 5 July 2025
Saffron Hall

Sunday 6 July 2025
Cadogan Hall

An opera in three acts by **Benjamin Britten**
With a libretto by **Montagu Slater**
Based on **George Crabbe's** *The Borough*

With **Harry Sever** conducting **Cambridge
Philharmonic Orchestra and Chorus**
Chorusmaster **Tom Primrose**
Chorus prepared by **Jeremy Summerly**
Directed by **Will Kerley**
Designed by **Millie Richmond**

Company stage manager **Lizzie Bond**

Mark Le Brocq Peter Grimes
Emma Bell Ellen Orford

Mark Stone Balstrode
Eugene Dillon-Hooper Swallow

Matthew Bawden Rev Horace Adams
Rhian Davies Mrs Sedley
Ella de Jongh Ellen Orford (cover)
Jamie Formoy Peter Grimes (cover)
Oliver Heuzenroeder Ned Keene
Jessica Hopkins First Niece
(Cadogan Hall only)
Justin Jacobs Bob Boles
Fraser Robinson Ned Keene (cover)
Caitlin Mackenzie Auntie
Joshua McCullough Hobson
Anusha Merrin Second Niece
(Cadogan Hall only)
Binny Supin Yang First Niece
(Saffron Hall only)
Michelle Cheung Tsz Yau Second Niece
(Saffron Hall only)

synopsis

A story of sea, suspicion, and a man out of time.

act one

On the grey Suffolk coast, the villagers watch the sea and skies with wary eyes. Retired sea captain Balstrode senses trouble – the weather is turning, and so is the mood of the village. A boat is spotted offshore: it's Peter Grimes, returning from sea alone. Again.

Grimes lands, exhausted and volatile. He's just faced an inquest after the suspicious death of his young apprentice. Though cleared of legal guilt, he isn't cleared in the court of public opinion. The villagers' judgment hangs thick in the air.

Local fixer Ned Keene has found Grimes a new apprentice from a workhouse. But when the cartman Hobson refuses to go fetch the boy, Ellen Orford – the schoolmistress, and perhaps the only person who sees good in Grimes – volunteers to accompany him.

The village's disapproval simmers into open hostility. Ellen defends Grimes, but the tension doesn't ease. As the crowd disperses and the wind rises, Grimes stands alone with Balstrode, who quietly urges him to leave this place for good. But Grimes won't go. Not yet. He's chasing a dream: to earn enough money to build a better life, marry Ellen, and prove everyone wrong.

That night, with the storm now raging outside, the locals crowd into Auntie's tavern for drink and distraction. Auntie's "nieces" cower from the howling wind. A drunken Bob Boles bickers with Balstrode. Then, Grimes enters and the room falls silent.

Talking more to himself than anyone else, Grimes asks for his new apprentice. Boles tries to pick a fight, and chaos begins to simmer again – until Keene breaks into a raucous sea shanty to restore order. Amid the noise, Ellen arrives with the new boy, John. Without a word of thanks, Grimes grabs the boy and drags him back into the storm.

act two

Sunday morning ushers in an uneasy calm. The storm has passed, but the tension has not.

Outside the church, Ellen chats with John. But when she notices a bruise on the boy's neck, concern flashes across her face. When Grimes arrives to collect him for a fishing trip, Ellen pleads with him to stop. "You can't work your way to peace," she tells him. Grimes snaps at her, strikes her and storms off with the boy.

The villagers, exiting church, have seen everything. Whispers spread like wildfire. Fueled by righteous anger and years of suspicion, the men decide to confront Grimes once and for all. Ellen pleads for mercy, but the mob sets off.

Left behind, Ellen, Auntie, and the nieces reflect grimly on the destructiveness of men.

At Grimes's cliffside hut, Grimes is spiraling. Haunted by memories of his dead apprentice, tormented by dreams of the future he still clings to, he prepares John for sea. But then the voices of the approaching mob grow louder.

Panicked, Grimes tries to flee. But in the rush, the boy slips. Grimes watches in horror as John falls to his death.

When the villagers arrive, they find nothing but a neat, empty hut. Bob Boles and Reverend Adams, seeing no evidence, decide maybe they were wrong. They leave, muttering regrets. But Balstrode lingers. He looks out over the cliff, and he knows the truth.

At dawn, life returns to normal. The villagers go back to their routines. A coastguard reports a sinking boat offshore. Swallow shrugs it off – One of these fishermen, probably.” Nothing more is said.

And the opera ends, as it began, with the indifferent sea.

act three

Inside the town hall, a dance is in full swing – laughter, music, and movement. Outside, the darkness breathes rumors. Mrs. Sedley, convinced Grimes is a murderer, hounds Ned Keene to act. Then Balstrode enters with Ellen. There’s news: Grimes’s boat is back, but there’s no sign of him... or the boy. And Ellen has found John’s jersey, the one she embroidered herself. Mrs. Sedley overhears, and runs to stir the village once again.

Far from the noise, on a desolate clifftop, Grimes is utterly lost. Disheveled and delirious, he talks to the wind and the waves. Ellen and Balstrode find him, and try, one last time, to bring him back to sanity. Ellen reaches out with compassion. But Balstrode, quietly, delivers the only mercy left: he urges Grimes to take his boat out to sea – and scuttle it.

cambridge philharmonic orchestra

Violin 1

Henry Chandler (leader)

Kate Clow (co leader)

Joyce Yu

Amelie Roper

Robert McFall

Ariane Stoop

Manon Couvignou

Anne McAleer

Sebastian Bechmann

(Saffron Hall only)

David Favara

Christen Lee

(Cadogan Hall only)

John Byrne

Alice Ruffle

(Saffron Hall only)

Madeleine Dawson

(Cadogan Hall only)

Violin 2

Hilary Crooks

Emma Lawrence

Margaret Scourse

Stuart Holder

Abigail Tan

Tabitha Smith

John Richards

Anne Hewitt

Sarah Ridley

Naomi Hilton

(Saffron Hall only)

Roz Chalmers

Viola

Ruth Donnelly

Mari O'Neill

Peter Conlon

Emma McCaughan

David Yadin

Agata Richards

Jeremy Harmer

Robyn Sorenson

(Cadogan Hall only)

Anne-Cecile Dingwall

Xavier Salazar

Cello

Angela Bennett

Anna Edwards

Daniel Coldridge

Linda Hindmarsh

Lucy O'Brien

David Brown

Catherine Wilson

Isabel Groves

Jess Llewellyn

Clare Gilmour

Helen Davies

Helen Hills

Double Bass

Tony Scholl

Susan Sparrow

Alan Blackwell

Sarah Sharrock

Flute and piccolo

Adrienne Kelly Jackson

Louise Wells

Oboe

Rachael Dunlop

Tom Gillam

Cor Anglais

Tom Gillam

Clarinet

Graham Dolby

David Hayton

Bassoon

Neil Greenham

Jenny Warburton

Contra Bassoon

Phil Evans

Horn

Caroline Prozesky

Tony Hawkins

Gareth Edwards

Chris Wykes

Trumpet

Alex McLean

Laureen Hodge

Trumpet/Piccolo Trumpet

David Quinlan

Trombone

Ryan Higgin

Miguel Zoco Sesma

Bass Trombone

Gary Davison

Tuba

Robin Norman

Timpani

Dave Ellis

Percussion

Derek Scurll

Lizzie Brightwell

Ryan Hepburn

Harp

Milo Harper

Organ/Celeste

Daniel Pugh-Bevan

On-stage band

Sarah Sharrock (double bass)

Alice Ruffle (violin)

(Saffron Hall only)

Madeleine Dawson (violin)

(Cadogan Hall only)

Graham Dolby (clarinet)

David Hayton (clarinet)

cambridge philharmonic chorus

Soprano 1

Jane Cook
Rose Dury
Susan Earnshaw
Agnes Heydtmann
Susie Jones
(Cadogan Hall only)
Eri Latorre-Chimoto
Nicola Lythgoe
(Cadogan Hall only)
Ros Mitchell
Jan Moore
Penny Mullock
Chessie Nour
Susan Randall
Sheila Rushton
Anne Sales

Soprano 2

Cathy Ashbee
(Saffron Hall only)
Jo Dixon
Sally Goldsmith
Gertrud Hill
Suzie McCave
Sheila Stephens
Diana Sutton
Keren Turton
Catharine Warren

Alto 1

Julie Bergner
Helen Black
Alexandra Bolton
(Saffron Hall only)
Caroline Courtney
Catherine Dixon
Denise Emery
Elaine Fulton
Elaine Kinsella
Sarah Marshall-Owen
Christine Miskelly
Masako Narita
Sarah Upjohn
Alison Vinnicombe
Helen Wheatley
Anne Willitts
Susan Wilson

Alto 2

Jane Bower
(Saffron Hall only)
Elisabeth Crowe
Hilary Jackson
Lynne McClure
Alistar Pearman
Sue Purseglove
Chris Strachan
(Saffron Hall only)
Joanna Womack
Kate Wootton

Tenor 1

Jean Harding
Chris Schaefer
John Williams

Tenor 2

Aidan Baker
Jeremy Baumberg
Ben Hetherington
Adam Higgins
Chris Price
(Saffron Hall only)

Bass 1

Chris Coffin
Andrew Dobson
Matt Freeman
(Saffron Hall only)
Patrick Hall
(Saffron Hall only)
Andrew Hodgson
Lewis Jones
David Lau
Roger McClure
Mike Ruffle
Martin Scutt

Bass 2

Richard Birkett
John Boadu
Andrew Black
Neil Caplan
Philip Parker
Tom Wale



My path into opera has been a less than conventional one! After years of theatre school I carried on to study an academic music degree as a musical theatre singer. After a mid-degree stylistic switch I started studying classically at age 21. Many years and a few more music degrees later, I'm currently focussing on the continued development of my voice through lyric repertoire, though with the ultimate aim to specialise in comprimario and character roles, in which I'm especially comfortable.

Outside of opera I principally teach. This doesn't leave a lot of time for recreation, though I'm fortunate enough to live within walking distance of three beautiful parks in Cardiff. You can often find my partner and I in one of them walking, taking in the scenery, and dog-spotting!

Training: MA Advanced Opera Performance, RWCMD, 2024; MMus Music Performance, RWCMD, 2022

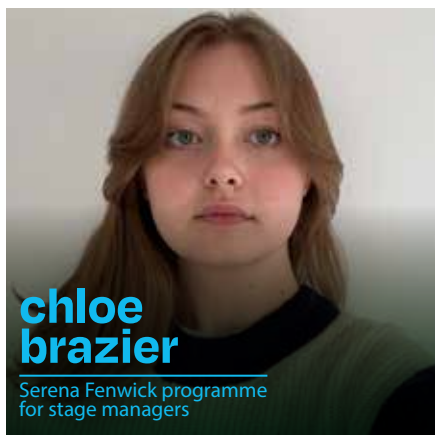
Experience: Thomas Leaf, *Under the Greenwood Tree*, Dorset Opera Festival; Rinnuccio, *Gianni Schicchi*, RWCMD; Die Knusperhexe, *Hänsel und Gretel*, RWCMD

I am a Brazilian collaborative pianist specializing in opera and chamber music. I completed my Master of Arts in Piano Accompaniment with Distinction (DipRAM) at the Royal Academy of Music. I have worked as a répétiteur for Morley Opera School, Nevill Holt Festival, and Cardiff Cotswold Opera. Previously, I was an Assistant Collaborative Pianist at UEM and répétiteur for FEMUSC. I hold a Bachelor's from UNESPAR/EMBAP, where I studied with Russian pianist Olga Kiun.

I'm from Brazil, born and raised in a small city in the south. Family and friends are important to me, and I love being around them. In my free time, I enjoy reading about history, solving math exercises, going to the cinema alone, and exploring the city without a map.

Training: MA Piano Accompaniment, Royal Academy of Music, 2023; Bachelor in Piano, EMBAP - UNESPAR, 2015

Experience: Repetiteur, *Die Zauberflöte*, Nevill Holt Festival; Repetiteur, *Mansfield Park*, Cardiff Costwold Opera; Assistant Repetiteur, Morley Opera School Morley College London



I live in East Sussex surrounded by forest. I love theatre & film, photography, baking and my newest hobby is knitting. I'm currently on a gap year, and hoping to train professionally in stage management. I'm excited to learn more about the world of opera.

Training: A-levels, Tunbridge Wells Girls Grammar, 2024; GCSEs, Chailey Secondary School, 2022

Experience: ASM Work Experience, Richard II, London Theatre Company; Production Assistant, The Baddies, Freckle Productions and The Royal Lyceum Theatre Edinburgh

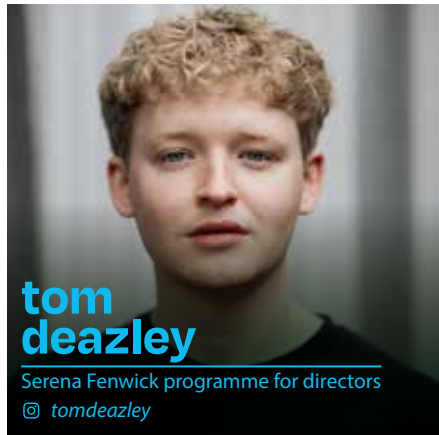


I'm a Conductor based in London but working around the UK, principally with the English Symphony Orchestra, Cumbria Opera Group, and the UK Proms in the Park Orchestra. I've been an Opera fanatic for as long as I can remember, founding an Opera Company in my native Cumbria when I was 19. The diversity and variety of Opera is what draws me to it: the possibilities are endless!

I'm a proud Cumbrian and love pretty much everything that comes from God's County: Ben Stokes, Emlyn Hughes, Liam Livingstone, and the art rock band Everything Everything. When I'm not doing music, I'm probably found memorising pointless cricket statistics, or reminiscing over Liverpool FC matches from the Gerrard Houllier era.

Training: Orchestral Conducting, Royal Birmingham Conservatoire, 2020; Music, Oxford University, 2018

Experience: Artistic Director, Cumbria Opera Festivals, Cumbria Opera Group



Central to my love of singing is my love for words. Whether in the drama of operatic stages or the intimacy of recital rooms, the communicative potential of musical storytelling inspires me. Alongside solo work, I have a deep appreciation for ensemble singing through my experiences of choral scholarships and current work with the Philharmonia Chorus. I combine singing with my Concerts and Recitals Coordinator role at a historic church, helping others achieve artistic goals whilst learning much in return.

Having been born in Surrey to very Welsh parents, I'm often looking for ways to satisfy my Welsh heritage – apart from singing, I'm an avid WRU supporter and enjoy perfecting my cawl and bara brith recipes. My non-Welsh hobbies include pub-quizzing, crafting, writing, and drinking through my tea collection with friends.

Training: *Serena Fenwick Programme, British Youth Opera, 2025; MA, Trinity Laban Conservatoire of Music and Dance, 2022; BA, University of Cambridge, 2017*

Experience: *Second Prize, Leach Award for Singing; London Choral Sinfonia; La Zia Principessa, Suor Angelica, Opera Greenwich; Sorceress, Dido and Aeneas, Opera Asteria*

I discovered opera when I was a young singer and enjoyed it so much that I went on to study at music college. It was there I discovered my love for directing – building a show from the ground up and collaborating with other artists to realise your ideas was an absolute joy. I also work as a drama facilitator for a number of youth programmes in Northern Ireland, both for opera and not.

I grew up in Belfast in Northern Ireland and was fortunate to have grown up in quite a musical family. My parents could sing or play, my uncle is a composer, and I was always both encouraged and supported the more I chose to pursue this career.

Training: *SBMus Vocal Studies, Royal Conservatoire of Scotland, 2022*

Experience: *Assistant Director, Opera Scenes, Blackheath Halls Opera; Observing Director, La Boheme, Longborough Festival Opera; Assistant Director, R+D Project, Royal Opera House*



I am a British soprano and graduate of the GSMD opera course, studying under the tutelage of Janice Chapman and Mike Pugh. I never thought I'd be a singer and was planning to become a doctor, until the wonderful Susan McCulloch heard me sing and took me under her wing. Fifteen years later, here I am earning a living through singing! Being the daughter of creatives and granddaughter of BBC giants, I was kidding myself by doing anything else!

Outside opera, I am an avid theatre goer; I love seeing all kinds of theatre including Shakespeare and new-writes. My favourite theatre is the Royal Court! I adore cooking, eating out and trying new cuisines as well as being in the countryside with my parents' Norfolk Terriers, Rita & Nellie.

Training: Advanced Certificate in Opera Studies, GSMD, 2021; Masters of Performance, GSMD, 2019

Experience: Ortlinde, Die Walküre, Regents Opera; Cover Miss Jessel, Turn of the Screw, ENO; Wellgunde & Third Norn, Ring Cycle, Longborough Festival Opera



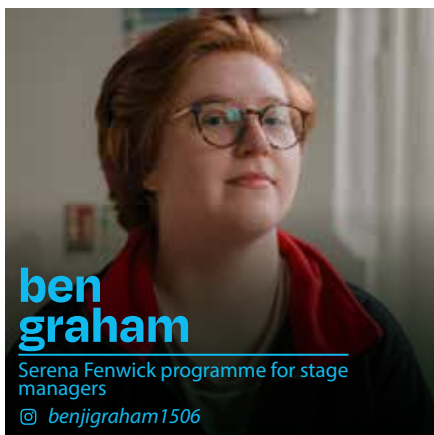
I originally started my undergraduate in Musical Theatre, which I still have a love for today but I found my voice suited the operatic style more. I am very interested in the music of Verdi and Puccini but my other musical passion is Heavy Metal, I was once lucky enough to sing with Gene Simmons from the band Kiss. If I were to describe myself as an artist in three words it would be passionate, motivated and empathetic.

I was born in Norwich but have lived all across the county now residing in Cricklade, Wiltshire. Outside of opera I spend a lot of time with my family, especially my niece and nephew from watching them play sports to going on day long adventures.

Training: MMus Performance, Royal Northern College of Music, 2020; Advance Performance, University of Chichester, 2018; BMus Vocal Performance, University of Chichester, 2016

Training: Tenor Chorus (Concert), Götterdämmerung, Edinburgh International Festival; Adolfo Pirelli, Sweeney Todd, Buxton Opera House; First Armed Man and Second Priest (English), The Magic Flute, Dorset Opera Festival



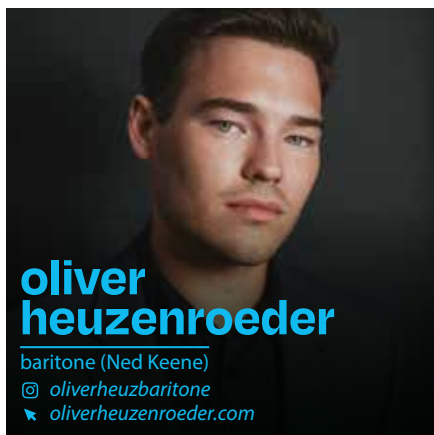


My experience as a stage manager is mainly in classical music as a Front of House/ Performance assistant at Cardiff University School of Music. In the coming year I will be attending Royal Welsh College of Music and Drama to complete an MA in Stage and Event Management.

I am a principal study clarinettist from Lancashire but I found my passion for organising concerts by becoming an active member in the brass band community. I am the current secretary for the brass band and I am the Marketing manager for UniBrass Cardiff 2025 and 2026.

Training: MA Music, Cardiff University, 2026;
BMus Music, Cardiff University, 2024

Experience: Performance assistant,
Cardiff University

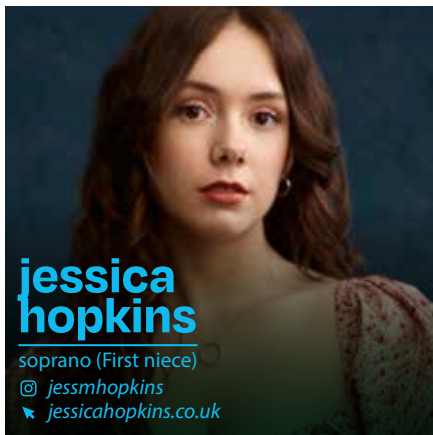


I am Oliver, a baritone from Sydney Australia. I found my way into the world of opera through choral singing. When I was 12, I performed in the children's chorus for Opera Australia's 'Carmen' and knew then and there I wanted to become a soloist. My main aspiration is to sing on the opera stages around the world, but I am equally passionate about song. I'm grateful for the opportunity to study abroad and see the world through my musical pursuits.

Away from music, I love to spend time with friends, organise days out, watch movies and explore areas of Europe I've not been to yet. I enjoy pastries, sports, walks and fashion. Someday I would like to start a business to support all kinds of artists with their web presence.

Training: Advanced Diploma, Royal Academy of Music, 2027; MA Performance (Vocal Studies), Royal Academy of Music, 2025; Young Artist Program, Melba Opera Trust, 2023; Bachelor of Music, Queensland Conservatorium Griffith University, 2022

Experience: Chorus, The Flying Dutchman, Opera Holland Park; Maybold, Under The Greenwood Tree, Royal Academy Opera Scenes; Figaro, Il Barbiere di Siviglia, Royal Academy of Music Vocal Scenes



I first discovered opera at University after my choral scholarship introduced me to classical singing, following on from years of dance and musical theatre training as a child. I still enjoy ensemble music-making, and regularly record with the BBC Daily Service Singers for Radio 4.

I grew up in rural Buckinghamshire with two siblings, three cats and a cockapoo (as well as several rodents and a few fish along the way), but now I live in Manchester. Whilst I'd love a cat up there, I'm holding off for now given my track record with houseplants.

Training: PGDip in Advanced Studies in Performance (Vocal Studies & Opera), Royal Northern College of Music, 2024; MMus in Performance (Vocal Studies & Opera), Royal Northern College of Music, 2023; BA (Hons) in Music, Clare College, University of Cambridge 2020

Experience: Chorus; *The Magic Flute*, Opera North; *Snow Maiden*, *The Snow Maiden*, RNCM; *Giulia*, *La Scala di Seta*, RNCM



My name is Justin Jacobs, and I am a tenor based in Birmingham and London. Singing has been a passion of mine from a very young age, but it was during my teenage years that I fell in love with opera and knew I wanted to pursue it. This career allows me to step into someone else's shoes, even briefly, and share compelling stories with you, the audience. For me, that is what I love the most about opera!

Outside of opera, I love taking part in my conservatoires folk ensemble where we perform folk music from all over the world in folk festivals across the UK. I am also enjoying my new hobby, swing dancing. It is such fun and is actually surprisingly good for my singing!

Training: MMus (Vocal Studies), Royal Birmingham Conservatoire, 2026; BMus (Vocal Studies), Royal Birmingham Conservatoire, 2024

Experience: Albert, *Albert Herring*, Royal Birmingham Conservatoire; YA Chorus, *Le Nozze Di Figaro*, Garsington; *Prince Charmant*, *Cendrillon*, Royal Birmingham Conservatoire

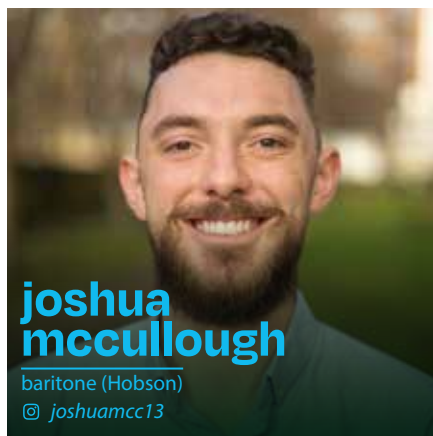


I started singing when I joined my local NYCoS Area choir at the age of 8. I spent the next 10 years working my way through their national flagship choirs, performing all over the UK and further afield in Europe and the USA. Through singing with the National Youth Choir of Scotland, I decided I wanted to pursue a career in music. Thankfully, ensemble singing still plays a huge role in my musical life, through chorus work and a variety of performances with a quartet.

Growing up in the Outer Hebrides, I was raised around traditional Scottish music. Summers were spent at a Fiddle festival on the Island of Taransay, listening to old stories and learning tunes. Trips home are spent at the beach with my camera, taking pictures of the views I miss most.

Training: MMus performance, Royal Conservatoire of Scotland, 2025;
Bmus performance, Royal Conservatoire of Scotland, 2023

Experience: Dritte Dame, Die Zauberflöte, RCS Opera School; Spirit, Cendrillon, RCS Opera School; Spirit, Dido and Aeneas, RCS choir



I grew up in a musical family with lots of singing at home. Beginning my musical training as a flautist, I owe much of my route to singing professionally to National Youth Choir of Scotland. Joining aged 11 and latterly performing internationally with their flagship ensembles, I've since returned to teach their young singers. Although recent training has focussed more towards opera, I still love ensemble and choral work, and I'm grateful to also be exploring professional ensemble opportunities.

Born in Aberdeen, growing up in Edinburgh, living as a student in Glasgow and teaching English in Strasbourg, I've combined a love of music and languages. I co-founded an Instagram sneaker business from my bedroom during lockdown. I'm a dual British and Maltese citizen, and a middle brother of three.

Training: MMus Vocal Performance, Royal Conservatoire of Scotland, 2025; MA Music, University of Glasgow, 2022

Experience: Sarastro, Die Zauberflöte, RCS Opera School; Notary, Gianni Schicchi, Grange Park Opera; Neptune, Idomeneo, RCS Opera School



anusha merrin

soprano (Second niece)

📧 anushamerrinb

🌐 anushamerrin.com

Music has been integral to my life since childhood, beginning with Carnatic music and evolving into a strong interest in opera. My early exposure to choral music led to Western Classical training, where I became fascinated by the operatic voice and storytelling. I aim to support the growth of opera and Western Classical music in India and Bahrain, inspiring and teaching the next generation. My goal is to continue evolving as a performer and contribute to this growing community.

I was born in Kerala, India, and grew up in Bahrain, where family and community were central to my life. Outside of opera, I'm a keen baker and ran a small bakeshop during the pandemic. I also enjoy cooking, spending time with loved ones, playing badminton, and travelling.

Training: PGDiploma, Royal Northern College of Music, 2024; MMus, Royal Northern College of Music, 2023; BA(Hons), Middlesex University, 2020

Experience: Young Artist/Chorus, Ernani, Buxton International Festival; Sophie, Der Rosenkavalier, RNCM/Opera North; Mary Crawford, Mansfield Park, RNCM Opera



daniel pugh-bevan

Serena Fenwick programme for conductors

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🌐 danielpugh-bevan.com

I am an award-winning Welsh pianist, organist, and conductor. I graduated as a répétiteur from the Royal Northern College of Music with distinction. Previously, I studied musicology at Oxford, where I was an organ scholar and then interim Director of Music at St Peter's College. I am a Sybil Tutton Opera Award holder and have won support from the Starmer Jones Musical Trust, Richard Newitt Musical Trust, Leverhulme Trade Charities Trust, and the Glamorgan Further Education Trust.

I was born in South Wales, where I studied at Porthcawl Comprehensive School. I was involved with vocal music from a young age, being rehearsal pianist for countless music theatre productions and directing local choirs. Since leaving Oxford I have acquired working professional knowledge of French, German and Italian.

Training: MMus, Repetiteur Studies, RNCM 2024; MA (Oxon) Music, Oxford University, 2016

Experience: Repetiteur, La Traviata, Preston Opera Group; Leverhulme Scholar Repetiteur, RNCM & Opera North; Young Artist, Southrepps Music Festival



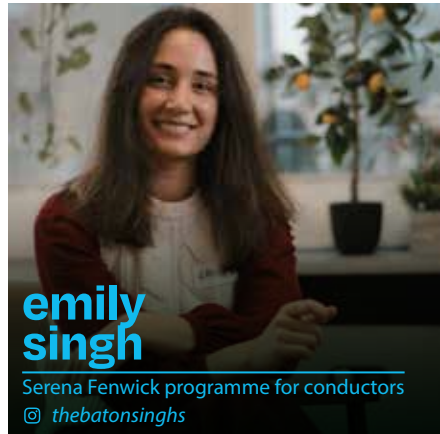


I had an unusual career path as I reapplied to study at the RCS after already completing an undergrad at a University. After a move to my current teacher I was then encouraged to apply for Opera school in my 3rd year of Bmus and I was accepted and graduated early.

Outside of classic music and opera I'm quite a big reader, if I am in a new place for an audition I try and get a novel either set in the city I am or written by an author based there.

Training: MMus, Opera Studies, Royal Conservatoire of Scotland, 2023-2025; BMus Vocal Studies, Royal Conservatoire of Scotland, 2020-2023

Experience: Papageno, Die Zauberflöte, Royal Conservatoire of Scotland; Nanni, L'infedelta Delusa, Royal Conservatoire of Scotland; Masetto, Don Giovanni, Random Opera Company



First picking up a baton during my undergraduate years, I began conducting by forming my own ensembles. Promoting underrepresented voices and improving accessibility to music are big driving forces in my artistic output. I have organised standalone concerts as well as festivals, aiming to bring together people from all walks of life. Although my experience is mainly orchestral, sharing the story of the music is intrinsic to a conductor's role. For this reason, the bridge to opera feels beautifully natural.

I grew up in Kent; my mother is from Scotland and my father was from Guyana. Although neither are musicians, I was immersed in a cultural fusion as I grew up. They instilled a deep love of music and the arts, and a strong belief in pursuing one's passion.

Training: Orchestral Conducting (MMus), Royal Welsh College of Music & Drama, 2025; Performance & Musicology (MA), University of Bristol, 2018; Music (BA), University of Bristol, 2016

Experience: Music Director, Orpington Symphony Orchestra; Participant, Royal Academy of Music's Women Conductors Programme; Participant, University of St. Andrew's Advanced Conducting Course

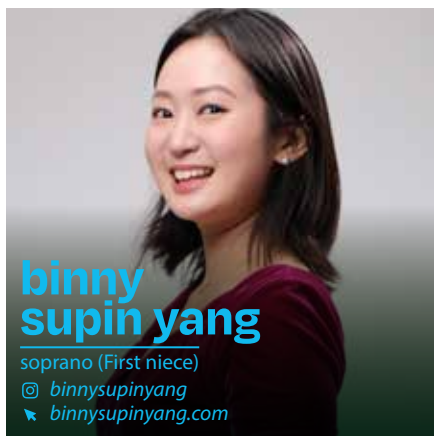


As a young director of opera, I am most interested in how to turn something so sonically vast into something that reaches people on an intimate, personal level. For me, storytelling through sound is incredibly personal. When we sing, it's the most vulnerable we get. And so, I want nothing more than to learn how to harness that enormous potential and tell the stories of those of us who are brave enough to sing.

In addition to theatre, I spend a lot of time immersing myself in other forms of storytelling – I love reading books, wandering through museums, and having long conversations with friends and strangers. I write and I create. I love making small things with my hands, like puppets and picture books.

Training: MA Directing Classical and Contemporary Text, The Royal Conservatoire of Scotland, 2024; BA Directing Theatre, Toneelacademie Maastricht, 2022

Experience: Director, *The After-Dinner Joke*, The Royal Conservatoire of Scotland; Director, *The Boy Who Couldn't Sit Still*, *Imagine*; Director, *Make the Bed*, *Zoo Playground*, Edinburgh Fringe



I love storytelling on stage, whether in opera or oratorio. Mozart's music is especially close to my heart—I love singing it and playing it on the piano, especially the *Twinkle, Twinkle, Little Star Variations*. Since moving to the UK, I've also developed a keen interest in musicals. Beyond performing, I'm passionate about education. One day, I hope to share what I've learned from my training and stage experience, helping others find their own voices through music.

I'm from Busan, South Korea, and I love traveling. Since moving to the UK, I've developed a strong interest in Western history and aim to visit the countries I study. I also adore dogs—whenever I see them running freely in parks here, I miss my dog back home.

Training: Advanced Diploma, Royal Academy of Music, 2025; MA, Royal Academy of Music, 2023; BA, Seoul National University, 2022

Experience: *Königin der Nacht*, *Die Zauberflöte*, *Susie Sainsbury Theatre* (RAO), 2025; *Gretel, Hänsel und Gretel*, *Susie Sainsbury Theatre* (RAO); *Emmie*, *Albert Herring*, *Susie Sainsbury Theatre* (RAO)

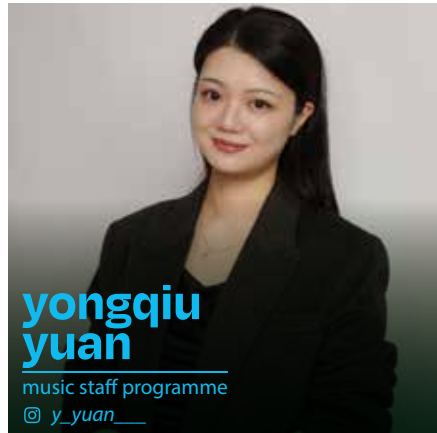


I have always been fascinated by how the voice works which is how I found my passion for teaching singing. As I have delved deeper into understanding vocal anatomy, it has slowly sparked an interest in speech and language therapy - I would love to see my singing career cross paths with this passion one day. Outside of performing, I co-founded SoundZpace HK, a platform that connects Gen-Z Hong Kong musicians for creative collaborations. I also play the piano and clarinet!

I was born and raised in Hong Kong. I have always loved travelling, which is the reason why I love working as a singer. We get to travel across the world to explore and appreciate other cultures and more importantly, to perform as well!

Training: BMus (Hons) Classical Soprano under Margaret Easton Scholarship, Guildhall School of Music and Drama, 2025; Vocal Specialist, Wells Cathedral School, 2021

Experience: Susanna, *Le Nozze di Figaro*, Opera Scenes, Guildhall School of Music and Drama; Gretel, *Hänsel und Gretel*, Opera Scenes, Guildhall School of Music and Drama; Clorinda, *La Cenerentola*, Opera Scenes, Guildhall School of Music and Drama



I started playing the piano when I was ten and had my early training in China. I began as a solo pianist and then gradually became more interested in chamber music and collaborative playing. I studied piano accompaniment and Repetiteur course at the Guildhall School of Music and Drama. What attracts me about opera is how it brings together so many different art forms. I'm very happy to be back at BYO again for another Britten.

Outside of music, I'm interested in graphic design and illustration. I scroll through a lot of content and now my social media feed is full of it. I also like to collect stationary, I probably have enough sticky notes, notebooks, and all kinds of pens to last me a lifetime.

Training: Orchestral Conducting (MMus), Royal Welsh College of Music & Drama, 2025; Performance & Musicology (MA), University of Bristol, 2018; Music (BA), University of Bristol, 2016

Experience: Music Director, Orpington Symphony Orchestra; Participant, Royal Academy of Music's Women Conductors Programme with Sian Edwards; Participant, University of St. Andrew's Advanced Conducting Course with Sian Edwards



british youth opera





You don't have to look very far in the UK's opera world to find someone who started their career with BYO. Onstage, backstage, in the rehearsal room, the dressing room and in front of the orchestra – for more than 25 years we've been helping young people find their feet in the professional world.

BYO is the UK's national training opera company, a place for young people who are in that awkward stage between education and proper working life where they can kick-start their careers. That's what the 'youth' in our name refers to – not age, but the fact that our participants are all at the beginning of their lives in opera.

The way we help varies. For singers it might be big-stage experience for the first time and being seen by agents and casting directors.

For directors, designers and conductors it might be mentoring, networking and the opportunity to create their own work. For stage managers it might be industry contacts, work experience and technical learning.

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 byo.org.uk

"I often felt marginalised and excluded, like people with my background didn't really have a chance. I now actually believe I have the chance to be a part of this industry.

– Serena Fenwick programme participant

We can't overstate how important our supporters are to BYO. We have a 'no fees' policy for participants – everybody benefits from a fully-funded place with extra support where necessary. We provide training to those showing potential, not only to those who can afford to pay.

make a donation online



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With thanks to the BYO Chairman's Circle: Sir Richard and Annie Greenhalgh, Jeremy Amos, Richard Brooman, Clive and Heleen Butler, Susan Kay, John and Jackie Rothenberg, Julian Schild and Simon Spence KC.

Further thanks to: 29 May 1961 Charitable Trust, The Fidelio Charitable Trust, The Golsoncott Foundation, Idlewild Trust, The Rothenberg Foundation and Stichting Horizon.



harry sever

conductor

BBC Music Magazine 'Rising Star' conductor Harry Sever studied at Oxford University and trained at the Guildhall School of Music and the Royal Academy of Music.

A finalist in both the LSO's Donatella Flick and the Athens International Conducting Competitions, recent and upcoming engagements include *Das Rheingold/Die Walküre* (Grange Park Opera), *Cavalleria Rusticana/Aleko/Carmen* and *The Big Opera Adventure* (Opera North), *Die Fledermaus* (Staatstheater Meiningen), *Die Walküre/Siegfried/The Fairy Queen* (Longborough Festival Opera), *Siegfried* (Sønderjyllands Symfoniorkester/Den Ny Opera), *Fantasio* (Garsington), *La Traviata* (Opera Holland Park), concerts with the orchestra of Welsh National Opera and recordings with the orchestra of Opera North.

Formerly the Ring Cycle Conducting Fellow at Longborough Festival Opera, Harry has worked as an assistant conductor and member of music staff, with the LPO, ENO, Scottish Opera, Kammerakademie Potsdam, The Royal Danish Opera, Den Jyske Opera, Garsington Opera, Opera Holland Park, Bournemouth Symphony Orchestra at the Grange Festival, and Britten Sinfonia at Sadler's Wells.



will kerley

director

William Kerley is a freelance director of opera, theatre and film, writer and broadcaster.

His extensive work in theatre includes award-winning world-premieres of new plays *Jump to Cow Heaven* by Gill Adams, starring Martin Freeman, and *The God Botherers* by Richard Bean, starring David Oyelowo and Sunetra Sarker at the Edinburgh Festival, Bush Theatre and Riverside Studios.

In January 2020 his first feature film *The Krays – Mad Axeman* was released. His book *Driving Mr. C.* was published in September 2021.

He has worked as assistant and associate director in theatre at the Royal Shakespeare Company, the National Theatre and the Almeida Theatre, and in opera at Glyndebourne Festival, Birmingham Opera Company, Royal Opera House Covent Garden, Opera North, Scottish Opera and Welsh National Opera.

A renowned Britten specialist, he directed the 50th anniversary Aldeburgh Festival production of *Gloriana* at the Snape Maltings. He also directed a new production of Britten's children's opera, *Let's Make an Opera* at the Aldeburgh Jubilee Hall, where the piece had its premiere in 1949.



millie richmond

designer

Millie is a London based designer working in both set and costume design across Theatre, Film and Music Videos. She previously studied Fine Art at Camberwell and completed her masters in Performance Design at Bristol Old Vic Theatre School in 2024. She is interested in creating work which explores character and storytelling in unexpected, nuanced ways.



mark le brocq

Peter Grimes

Mark Le Brocq held a choral scholarship at St. Catherine's College, Cambridge where he read English. He studied at the Royal Academy of Music with Kenneth Bowen and later continued at the National Opera Studio where he was sponsored by The Friends of English National Opera. Upon completing his studies, he became a Company Principal with English National Opera where roles include Tamino in The Magic Flute; Paris in King Priam; Count Almaviva in The Barber of Seville; Narraboth in Salome; Cassio in Otello; Don Ottavio in Don Giovanni; Don Basilio in Figaro and Doctor Maxwell in The Silver Tassie.

Most recent and future engagements include Aschenbach in Death in Venice (Welsh National Opera, winner of Achievement in Opera at the 2024 UK Theatre Awards and the Sky Arts Award for Opera), Loge in Das Rheingold, Mazal in The Excursions of Mr Broucek and Melot/Sailor in Tristan und Isolde (Grange Park Opera) and Siegmund in Die Walküre (Longborough Festival Opera).



mark stone

Balstrode

Mark Stone is an English helden baritone, acclaimed for his performances of Wagnerian roles, such as Alberich in Das Rheingold and Siegfried at Longborough Festival Opera, Wotan in Die Walküre for Trondheim Symfoniorkester, and Gunther in Götterdämmerung at the Grand Théâtre de Genève. Future important Wagnerian role debuts include his Klingsor for Hamburgische Staatsoper and the title role in Der fliegende Holländer for Trondheim Symfoniorkester. He works extensively in Germany (Hamburgische Staatsoper, Deutsche Oper Berlin, Staatsoper Hannover) and the USA (Santa Fe Opera, Opera Philadelphia) where he is also renowned for his performances of modern works such as the title role in Nixon in China and the world premiere of Huang Ruo's M. Butterfly.

This season sees Mark sing *il Mostro* in Salvatore Sciarrino's *Venere e Adone* conducted by Kent Nagano at the Hamburgische Staatsoper and *The Protector* in George Benjamin's *Written on Skin* both under Marc Albrecht at the Deutsche Oper Berlin and with the Finnish Radio Symphony Orchestra conducted by the composer himself. He also returns to Longborough Festival Opera to sing his first complete Ring cycles as Alberich.



emma bell

Ellen Orford

Soprano Emma Bell offers an unrivalled dramatic intensity on the opera stage, capable of conveying raw emotion with remarkable clarity and bringing each of her characterisations convincingly to life. In recent seasons she has made several impressive debuts including at Osterfestspiele Salzburg as Venus in *Romeo Castellucci's* staging of *Tannhäuser* under Andris Nelsons, at Bayerische Staatsoper as Eva (*Die Meistersinger von Nürnberg*) under Kirill Petrenko, at Deutsche Oper Berlin as both Elisabeth and Venus (*Tannhäuser*) under Sebastian Weigle, at Opernhaus Zürich as Leonore (*Fidelio*) under Markus Poschner and at Staatsoper Hamburg as Elsa (*Lohengrin*) under Simone Young.

Making the transition from Mozart's leading ladies, with whom she established her operatic career, to Wagner's heroines has cemented Bell's reputation as one of Britain's finest dramatic sopranos with *The Scotsman* praising her performance as Elisabeth, under Sir Donald Runnicles, at the 2023 Edinburgh International Festival with "Bell was sensational as the devout self-sacrificing 'angel', giving a powerful, highly emotional and moving performance."



eugene dillon-hooper

Swallow

British/Irish bass Eugene Dillon-Hooper is a graduate of the Royal Northern College of Music. He began his Royal Opera career in 2022 as an extra chorus member in productions of Peter Grimes and Lohengrin, becoming permanent in 2023. His Royal Opera roles have included Count Ceprano (*Rigoletto*) and covering Fiorello (*Il barbiere di Siviglia*), Zaretsky (*Eugene Onegin*) and the baritone solo in Fauré's *Requiem* for The Royal Ballet (*Requiem*). Elsewhere, other recent roles include *Un Cantore* (*La Gioconda*); *Father Philippe* (*The Wandering Scholar*), *Bertrand* (*Iolanta*), *Second Armed Man* (*Die Zauberflöte*), and *Dottore Grenvil* (*La Traviata*), as well as his international debut at the Al Bustan Festival in Beirut. Recent concert performances include *Le Petite Messe Solonelle* (Rossini), and *Armida and Orlando paladino* (Haydn). 2024/25 Season highlights include *Leif* (*Festen*) for The Royal Opera and Haydn's *Creation* for the English Haydn Festival.



henry chandler

Guest leader

Henry Chandler completed his studies at the Royal College of Music, London, with Maciej Rakowski. He is now in demand as a recitalist, chamber musician and orchestral player following a successful Wigmore Hall debut with the Alke Quartet in 2017 (finalists of ROSL competition 2017). He has appeared as soloist with the European Union Chamber Orchestra and regularly performs with pianist John Paul Ekins. Henry has performed in prestigious venues around the world such as the Mariinsky Concert Hall, Banff Arts Centre, Forbidden City Concert Hall, Tokyo Opera City and all the major UK concert halls. He has toured extensively around China, Japan and Denmark. Henry regularly plays with the Royal Opera House Orchestra (recently as Guest Principal 2nd violin). Henry read music at Oxford University appearing as a soloist in the Sheldonian Theatre after winning the university's concerto competition. Henry plays on a Fernando Gagliano (Naples, 1778).

Photo: Phil Hiskett








Cambridge Philharmonic, founded in 1887, is one of Britain's oldest and most distinguished music societies. It comprises both a full symphony orchestra and large chorus. Concerts are held throughout the region, in venues such as West Road Concert Hall, King's College Chapel, Saffron Hall and Ely Cathedral.

The society's auditioned members are drawn from in and around Cambridge, representing a range of ages and backgrounds. Under the direction of Music Director, Harry Sever, Cambridge Philharmonic performs a broad range of repertoire as part of its annual series of concerts, including an opera, family concert, classical and contemporary works. Many of its members generously volunteer their time to ensure the Cambridge Philharmonic remains successful; in this way the society is a very sociable and welcoming community organisation.



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Most of all, as a Philharmonic Friend, you will be joining our musical family. Our ties have been nurtured and nourished over decades – ever since local musician Dr Arthur Henry Mann organised our first concert in Kings College Chapel in 1887, to celebrate a royal jubilee. Today, nearly 140 years later, the 'family' comprises a range of instrumentalists, singers, ages and walks of life.

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- A regular newsletter about the Phil and upcoming concerts
- Complimentary concert programmes
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- Pre-concert talks

We are very grateful to The Pye Foundation and the Garfield Weston Foundation for their generous support this season.



We also warmly thank Trinity College, Fellows of Selwyn College, Churchill College, Emmanuel College and Pembroke College.

Thank you to the following Friends for their support this season:

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Caroline Shepherd
Helen Wylie

And other donors who wish to remain anonymous.



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cambridge philharmonic 25–26 season

**18
oct**

Saturday 18 October 2025

Downing Place United Reformed Church

Britten *Rejoice in the Lamb*

Duruflé *Requiem*

**9
nov**

Sunday 9 November 2025

West Road Concert Hall

Guirne Creith Violin Concerto

Respighi *Roman Trilogy*

**20
dec**

Saturday 20 December 2025

West Road Concert Hall

Berlioz *L'Enfance du Christ*

**17
jan**

Saturday 17 January 2026

West Road Concert Hall

Family Concerts: Lucy's Ocean Adventure

**14
mar**

Saturday 14 March 2026

West Road Concert Hall

Dvorak *Requiem*

**23
may**

Saturday 23 May 2026

West Road Concert Hall

Ethel Smyth Overture to *The Wreckers*

Strauss *Burleske*

Shostakovich Symphony No 5

**5
jul**

Sunday 5 July 2026

Saffron Hall, Saffron Walden

Debussy *Prélude à l'après-midi d'un faune*

Ireland *These Things Shall Be*

Vaughan Williams *Sea Symphony*



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